

THE
E P O D E S
O F
H O R A C E

In *Latin* and *English* ;

With a Translation of
Dr. BENTLEY's NOTES;

To which are added
NOTES upon NOTES; Done in the
Bentleian Style and Manner.

*Tandem nequitia fige modum tuæ,
Famosisque laboribus. ——— Hor.*

PART XXII.

To be Continued.

L O N D O N :

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Q. Horatii Flacci
E P O D O N
L I B E R.

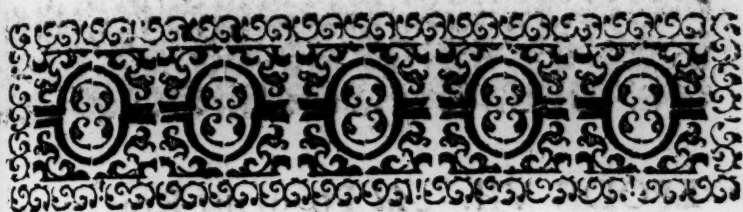
EPODE VI. *Ad CASSIUM SEVERUM.*



U I D immerentes hospites vexas, ca-
 Ignavus adversum lupos? (nis,
 Quin huc inanes, si potes, vertis mi-
 Et me remorsurum petis? (nas,
 Nam, qualis aut Molossus, aut ful-
 vus Lacon,
 Amica vis pastoribus,
 Agam per altas aure sublatâ nives,
 Quacunque præcedit fera.
 Tu, cum timendâ voce complesti nemus,
 Projectum odoraris cibum.
 Cave, cave: namque in malos asperrimus
 Parata tollo cornua;
 Qualis Lycambæ spretus infido gener,
 Aut acer hostis Bupalò.
 An, si quis atro dente me petiverit,
 Inultus ut flebo puer?

NOTES upon NOTES. EPODE 6.

'A *T*que hac quidem ideo di-
 ximus, ne nihil diceremus.] ters in a Fitt of singular Mo-
 The Plain English of this is this; I had rather talk
 Sentence, which the Doctor ut- foolishly, than hold my Tongue.



THE
E P O D E S
O F
H O R A C E.

EPODE VI. To CASSIUS SEVERUS.



HY, Mungrel! Why so fierce and
loud?

Why wilt thou tease the Gentle and
the Good? (Spite,

Turn, turn; on me employ thy
For I again with equal Force can

No Greyhound is so swift of Foot, (bite:
No Farmer's Mastiff half so bold and stout:

Whatever Brutes dare cross my Way,
I give 'em Chace, and never quit my Prey.

But you who so much Courage boast,
Will fawn, and crouch, and truckle for a Crust;

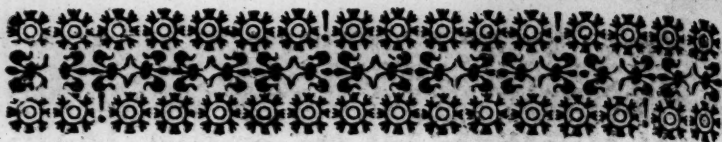
My Rage with double Fury burns,
When thus provok'd, I toss my pointed Horns:

Not fam'd *Archilochus* could show,
Or *Hipponax*, less Favour to a Foe;

Let Boys, when beaten, whine and cry,
If I'm attack'd, I conquer, or I die.

B 2

EPODE



EPODE VII. *Ad POPULUM ROMANUM.*

QUO, quo, scelesti, ruitis ? aut cur dexteris
Aptantur enses conditi ?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis ?
Non ut superbas inuide Carthaginis
Romanus arces ureret :
Intactus aut Britannus ut descenderet
Sacra catenatus via :
Sed ut, secundum vota Parthorum, sua
Urbs hac periret dextra.
Neque hic lupis mos, nec fuit leonibus ;
(a) Nunquam, nisi in dispar, feris.
(b) Furor ne cacos, an rapit vis acrior,
An culpa ? responsum date.
Tacent : (c) Et albus ora pallor inficit ;
Mentesque percussa stupent.
Sic est : acerba fata Romanos agunt,
Scelusque fraterna necis ;
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.



EPODE VII. *To the PEOPLE of ROME.*

WHAT Rage, mad *Romans*, drives you on?
Why is the Sword unsheath'd, and War
begun?

Are not the Fields and blushing Flood
Already dy'd too deep with *Roman* Blood?

See *Carthage* to the Clouds aspires!
On those proud Walls employ these hostile Fires;
Or send your Arms across the Main,
And let the *Britains* wear a *Roman* Chain.

Must *Rome* to *Rome* a Victim fall,
To please the wishing *Mede*, and smiling *Gaul*?

Lions and Wolves less savage are,
For Wolves and Lions their own Likeness spare.

By what blind Fury are you driven?
From you this Rage, or from avenging Heav'n?

Speak; Can your Guilt no Language find?
How pale your Look! What Horrors fill your
Mind!

Have then the cruel Fates decreed,
That we for antient *Fratricide* must bleed?

Here *Remus*' sacred Blood was spilt,
And we must suffer for paternal Guilt.



6 Dr. B—'s NOTES. EPODE 7.

(a) *Numquam nisi in dispar feris.*] Thus we find it in the old Venetian and Loscherian Editions, and in all the Books of Note, among which are my Queen's-College, and Grævian Copies; but the Leyden says *feras*, whence Nick Heinſius took the Hint, and by a Conjecture of his own, read,

*Umquam nisi disperi in
terâ.*

My Peter-House Copy says,

*Umquam nisi in disparibus
feris*

The Venetian Edition, Anno 1490, reads,

*Numquam nisi in dispari-
bus feris.*

I am amaz'd, that so many bright Fellows, and especially Nick with his acute Noddle, should be so short-sighted as not find out what was as plain as the Nose in their Faces; without doubt, Horace wrote with his own Hand thus,

*Numquam, nisi in dispar,
feris.*

Why, says our Author, will you not, O Romans, turn your Arms upon the Carthaginians and Britains, rather than upon one another? Wolves and Lions have no such Custom;

for they never exercise their Fury but upon an Animal of a different Kind: A Wolf is kind to a Wolf, and a Lion never hurts a Lion. See this Case in Cicero, Tuscul. v. 13. Juvenal Sat. 15. Pliny Hist. Nat. 7. 1. Seneca Epist. 95. There are a thousand Passages to the same Purpose; for just as Horace's Argument runs, a Roman should not fight against a Roman; so the other Authors say, with a more philosophical Air, A Man should not fight against a Man.

(b) *Furor cacos.*] *Furor cacos* is a very good Phrase; see Seneca, Herc. Fur. v. 991. Idem in Thyest. 27. Idem in Ædipode 590. And yet for all this, it is a very pretty Lesson, with which the Royal Society, and two of Torrentius's Copies, supply us;

*Furor cacos, an rapit vis
acrior,
An culpa? responsum date.*

Thus it is plain that the Scholiast Porphyrio quotes the Place in the Venetian Edition, 1490; for the Modern Books blunder, and say *cacos* instead of *cacos*. There is no doubt, but Horace wrote thus with his own Hand; for how should our stupid Librarian blunder upon such an out-of-the-way Lesson? On the other hand, they might easily

foist

Dr. B——'s NOTES. EPODE 7. 7

foist in the vulgar *Lectio* from the true one. See *Virgil Æn.* 2. 357. *Statius Theb.* 3. 630. *Horat.* *Serm.* 2. 3. v. 44. *Livy* 28. 22. But now our Interpreters are put to their Trumps to tell the Difference between *Furor*, *vis acrior*, and *culpa*: Do thou, O Reader, if thou art no Fool, explain and point the Place thus;

*Furor*ne cacos, an rapit vis acrior,
An culpa? -----

That is, *Whether you rush into a Civil War through a mad restive Humour, or by Fate and Compulsion from the Gods, or knowingly, Witting, and on purpose.* Thus *Ciris* in *Virgil* does not know whether she fell in Love by Chance, by Destiny, or with Design. Where by the way instead of *casu incepto*, we must read *casu incerto*. *Vis acrior* is the same with *Vis major*, a superior Force. See

Digest. 19. *Tit.* 11. *Leg.* 25. *Sect.* 6. *Vegetius* 1. 24. *Vis major* is there, as well as here, opposed to *culpa*. See *Digest.* 13. 7. 13. *Ibid.* 13. 7. 30. To this Question our Author answers,

Sic est: acerba fata Romanos agunt.

That is, *All this happens by a superior Power, by a Judgment from Heaven, and by fatal Necessity.* This was never understood by the Interpreters before.

(c) *Et ora pallor albus inficit.*] This is well enough; but in the *Locherian* Edition, the Words run better thus,

Tacent, & albus ora pallor inficit.

This is confirm'd by my *Queen's-College* and *Royal Society* Copies, with both the *Edition* and *Manuscript* of *Acron*; why then should we not admit it? Can any Mortal tell me?



EPODE VIII. In Anum Libidinosam.

Rogare longo putidam te saculo,
 Vires quid enervet meas?
 Cum sit tibi dens ater, & rugis vetus
 Frontem senectus exaret;
 Hietque turpis inter aridas nates
 Podex, velut cruda bovis.
 Sed incitat me pectus, & mamma putres,
 Equina quales ubera;
 Venterque mollis, & femur tumentibus
 Exile suris additum.
 Esto beata: funus atque imagines
 Ducant triumphales tuum:
 Nec sit marita quæ rotundioribus
 Onusta baccis ambulet.
 Quid, quod libelli Stoici inter sericos
 Facere pulvillos amant?
 (a) Inlitterati num minus nervi rigent?
 Minusve languet fascinum?
 Quod ut superbo provocas ab inguine,
 Ore adlaborandum est tibi.

NOTES upon NOTES. EPODE 8.

(a) [Inlitterati num minus nervi rigent.] Infelicitèr hunc locum, &c. No doubt, many of those Arguments, Demonstrations, &c. by which the Doctor often erases what he calls a spurious Line or Phrase

in Horace, might as easily serve to strike out this whole Epode, which perhaps is the most obscene and filthy extant in Nature. What if he had argu'd thus? So terse, so pure, so accurate an Author

EPODE VIII.



bor as Horace, &c. Or
 thus? I am positive, I af-
 firm, and will stand to it,
 &c. Or thus? Though a
 thousand Copies should re-
 claim, &c. Instead of at-
 tempting any such useful
 and agreeable Subject, the
 Doctor mends, corrects, and

resists this filthy Piece, and
 so transmits it to Posterity.
 But he is in a particular man-
 ner concerned for this Line,
 the Meaning of which is,
 That Scholars may be as
 good Whore-masters as other
 Men.



EPODE

EPODE IX. Ad MECÆNATEM.

(a) **Q**uando repostum Cacubum ad festas dapes,
Victore latus Casare,

Tecum sub altâ (sic Jovi gratum) domo,
Beate Mæcnas, bibam ?

(b) Sonante mistis tibiis carmen lyrâ,
Hac Dorium, illis Barbarum :

Ut nuper ; ætus cum freto Neptunius
Dux fugit uestis navibus,

Minatus urbi vincla, quæ detraxerat
Servis amicus perfidis.

Romanus (eheu, posteri negabitis)
Emancipatus femina

Fert vallum & arma miles, & spadonibus
Servire rugosis potest :

Interque signa turpe militaria

(c) Sol aspicit conopium.

(d) Ad hoc frementes verterunt bis mille equos
Galli, canentes Casarem :

Hostiliumque navium portu latent

Puppæ sinistrorsum cita.

EPODE IX. To MECÆNAS.

WHEN, Blest *Mecænas*, shall we pass
In Luxury the smiling Day,
With rich *Cacubian* crown the Glass,
Beneath thy shining Roof, and pay
Our Vows to *Jove*, since *Cæsar* wears the Bays?

When shall the Pipe and Lyre begin
The *Dorick* and the *Lydian* Strain?
And we renew our Mirth and Wine,
As when Great *Anthony's* swift Train (Brine:
Fled in their flaming Ships, and glitter'd o'er the

The Chains from perjur'd Slaves he took,
And would to free-born Subjects give;
Which o'er the trembling State he shook.
Posterity will scarce believe, (Yoke
That *Romans* should submit to wear a Woman's

Mean Slaves, by beardless Eunuchs led,
Their Baggage and their Arms they bore,
Whilst Canopies in Camps were spread,
A Sight not known in War before;
The Sun look'd on, and blush'd with double Red:

From such a Sight, such deadly Shame,
The *Gauls*, with Indignation fir'd,
Resounding *Cæsar's* mighty Name,
With all their Ships and Troops retir'd,
And fought for *Cæsar*, and for deathless Fame.
Drive

Io triumphe ; tu moraris aureos

Currus & intactas boves.

Io triumphe ; nec Fugurthino parem

Bello reportasti ducem ;

(e) Neque Africanum, cui super Carthaginem

Virtus sepulchrum condidit.

Terrâ marique victus hostis Punico

Lugubre mutavit sagum.

Aut ille centum nobilem Cretam urbibus

Ventis iturus non suis,

Exercitatas aut petit Syrtes Noto,

Aut fertur incerto mari.

Capaciores affer huc, puer, scyphos ;

(f) Aut Chia vina aut Lesbia ;

Vel quod fluentem nauseam coerceat,

Metire nobis Cacubum.

Curam metumque Caesaris rerum iuvat

Dulci Lyao solvere.



The EPODES of HORACE. 13

Drive the triumphal Chariot on !

Let *Ios*, *Ios*, ring around !

Let *Bullocks* every *Altar* crown ;

And *Ios* joyful *Ios* sound :

Scipio and *Marius* no such *Laurels* won.

Rome no such *Victory* could boast,

When by our Arms *Jugurtha* dy'd ;

When *Carthage* was reduc'd to Dust ;

And all her *Purple Pomp* and *Pride*

In humble *Weeds* and low *Distress* were lost.

The routed *Foe* pursues his *Way*,

Far as the hundred *Towns* of *Crete* ;

Or where the *Lybian* *Quick-Sands* play ;

Whilst *Storms* around his *Vessel* beat,

Or drive him up and down in open *Sea*.

Since *Victory* our *Mirth* renews,

Let's double every *Draught* of *Wine* ;

Bring larger *Glasses*, and infuse

What may the *Sense* and *Soul* refine,

The sharpest *Greek*, or rich *Cacubian* *Juice*.

Since the good *Gods* great *Cesar* bless,

With endless *Triumphs* and *Renown*,

Away with *Trouble* and *Distress*,

And in this *Glass* all *Sorrow* drown ;

Mankind is safe when *Cesar* finds *Success*.



(a) *Quanto*

(a) *Quando repostum.*] Here I present you with a Conjecture of Nick Heinsius, which by all Means I would have you accept.

*Quando o repostum Cacubum
ad festas dapis.*

This same O here might very easily be suck'd up and devoured by the preceding Vowel, and escape those Purblind Dogs the Librarians. You see upon its being restored, it adds a wonderful Force and Vehemence to the Sentence.

(b) *Sonante mixtum tibiis.*] Two Books of very good Note, belonging to Lambin, say

Sonante mixtis tibiis carmen lyrâ.

And as this Lesson did not displease that great Critick, so I, for my part, like it much better than the Vulgar. See what I say to this Point at *Carm. 4. 1. v. 22.* And yet if any Reader has a greater Fancy for *Mixtum*, I shall not go to Loggerheads with him about it.

(c) *Sol aspicit canopeum.*] So say some of the Books, but I rather think we ought to write this Word thus, *Conopeum*. As for the Greeks, they write it both Ways, κωνώπειον κωνώπιον, much like κηρύκειον κηρύκιον, Φοινίκειον Φοινίκιον, κυκλώπειον and κυ-

κλώπιον, with more to the same Purpose. When therefore we would have the last Syllable but one long, we must say *Conopeum*, as in *Juvenal, Sat. 6.*

*Ut testudineo tibi, Lentule,
conopeo.*

But when we would have it short, then we must write *Conopium*, as here and in *Propertius, 3. 9.*

*Fadaque Tarpejo conopia
tendere saxo.*

In this Lesson we have also the Advantage to agree with the most sagacious Nick Heinsius.

(d) *Ad hunc frementes.*] The whole Passage is strangely knotty and perplexing;

*Ad hunc frementes verterunt
bis mille equos
Galli, canentes Casarem.*

Locher, and some of the succeeding Editors, say *ad hunc* in their Books, and thus I find it in my *Gravian, Queen's College*, and six other Copies. The *Venetian Edition* says *Adhuc*, and the *Leyden Copy* at first hand, with the *Bodleian*, and also *Servius* upon *Aeneid 6. 613.* Some Books belonging to *Cruquius*, and two to *Pulmannus*, with the *Zulichemian* and *Worcester*, say *At huc*. In such a strange Perplexity as this, those

those Fellows come off but very ridiculously, who retain *Ad hunc* as the best *Lectio*, and explain it thus, *Contra Antonium*, against Anthony; for *Hunc* here does by no means refer to Anthony, who is not so much as named or described in the preceding Verses; Besides, if he were, *Ad hunc verterunt equos*, The Horse wheel'd by him, would by no means signify *Adversus hunc*, against him. His Meaning certainly is, that these same Gallick Squadrons deserted, and came over to Caesar's Party, with all their Horses, leaving Anthony to shift for himself: So that we should much rather read *Ab hoc* than *Ad hunc*. Servius, in the Passage above cited, says thus, If he condemns those, who after Pardon obtained, and against their Parole of Honour, fought on the adverse Side; this will reflect upon Augustus: For two thousand Horse deserted Anthony, and came over to him; and by their Aid he obtained the Victory. For this See Horace, *Adhuc frementes*. See also Velleius Paterculus, 2. 84. Neither do they on the other hand come off much better, who conform to the other *Lectio*,

*At huc frementes verterunt
bis mille equos.*

Huc, say they, that is, Over to us, to Caesar's Party. This would be enough, if we could

suppose, that our Author made a Campaign with Caesar, and wrote this Poem at that very Time in his Camp; but instead of that, he stay'd at home to keep *Macenas* Company, who was left Governor of the City. As for the third and last remaining *Lectio*, it has no tolerable Supporters, neither can we hammer any good Sense out of this same *Adhuc*; and yet, as bad as it is, it comes the nearest of any to the true *Lectio*, or else I am mightily mistaken. For in my Judgment, thus we ought to read the Passage,

Interque signa turpe militaria

Sol aspicit Conopium.

*Ad hoc frementes verterunt
bis mille equos*

Galli, canentes Casarem.

Ad hoc, that is, At the Sight of the Canopy; a Sight so mean and effeminate. Or else perhaps you ought to read *Ad hac*, that is, at these Things, as namely, because they were to be governed by Women and Eunuchs; and because a Canopy of Pleasure was set up in the Camp, upon which in a Fit of Indignation they deserted. See *Ad hac* in Epistle, 1. 19. Naso Pont. 1. 3. Porphyrius the Scholiast paraphrases very well upon the Place, and so well, that he plainly seems to have read the Passage heretofore, just as we read it now. Our Author,

Author, says he, gives us to understand, that Two Thousand of the Gallick Horse deserted out of Anthony's Camp, and came over to Cæsar's Side; and this he mentions on purpose to upbraid and shame the Romans, by comparing them with the Gauls: For the Romans were so mean-spirited as to endure to be governed and commanded by Eunuchs, which the Gauls could not brook, and therefore in Disdain fled to Cæsar. Thus far Porphyrio; and certainly either Horace wrote this Passage otherwise, or the Scholiast read it otherwise than we do now, else he could never have made this Remark.

(c) *Puppæ sinistrorsum citæ.* This Passage has sufficiently exercised the Wits of all the Interpreters before us, and may perhaps make as much Work for those that come after; for as for us, we do not pretend so fully and plainly to clear up this Matter, as to satisfy all the Doubts and Scruples of our Readers; the rather, because we the Moderns have but a slender Account given us of the Battle at Actium, and what was done at that Time: For as there is no Author now extant, who mentions this Desertion of the Gallick Squadrons, but only Horace; so in my Opinion he here touches upon a Thing, of which, at this Distance, we can meet with no Account

any where else. We therefore shall very justly deserve to be pardoned, if not to be commended, provided we can grope out the Meaning of this Place, or something like it, whether we attempt it by Conjuratation or otherwise. Let us then heartily set about it, and try to unravel the Words.

Interque signa turpe militaria

Sol aspexit conopium.

Ad hoc frémentes verterunt bis mille equos

Galli, canentes Cæsarem: Hostiliumque navium portu latent

Puppæ, sinistrorsum citæ.

Here, in the first Place, by our late Emendation, when we restored *Ad hoc*, we have brought it about, that we can now more readily smother this Passage than we could before; for we cannot otherwise imagine, than as in the foregoing Distich he described the Desertion from Anthony, Terra, by Land; so here in this he describes the Desertion, Mari, by Sea. *Ad hoc*, says he, that is, Hereupon the Gauls deserted; *Ad hoc*, Hereupon their Ships, being now for Cæsar, kept close in the Harbour extended to the Left. And what this means we shall see anon. He says *Puppæ navium portu latent.* There is something solemn in this Phrase; for the Ships always lay with the Shore a-

stern,

stern,
Seaw
for S
Oars
time i
Accou
ble P

Ancho

Cita i
ciple f
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other
has t
from
concit
citus.

Cita,
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wards
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which

apovot
Latin
remis;

Tota
er to
the S
often
near
a Fle
cline

Enga
to fly
mist
perfur
volt
bete
dite.

Rum
race's
is th

stern, and the Fore-castle to Seaward, in order to be ready for Sailing; otherwise the Oars would have been some time in bringing them about. Accordingly it is a remarkable Passage in *Virgil*,

*Anchora de prora jactitur:
stant litore puppes.*

Cita in this Place is a Participle from *Cieo*, the first Syllable being short, as on the other hand *Citus* from *Cio* has the first Syllable long; from the first *Citus*, comes *concitus*; from the last, *Concitus*. When therefore he says that the Ships Stern was *Cita*, we must necessarily suppose he means thus much, that the Rowers row'd backwards, and made their Way with the Stern foremost. That which the Greeks call *πρὸν νῆας πορεύεσθαι*, *puppem tere*, the Latins express by *Inhibere remis*, *et retro navem inhibere*, *To tack about with the Oars*, *or to hold Water, and bring the Stern foremost*. This was often done, when upon the near Approach of the Enemy, a Fleet had a Mind to decline fighting, or after an Engagement, were disposed to fly or retreat. Thus *Theophrastus* in *Justin* 2. 12. persuades the Ionians to revolt in these Words, *Inhibete remis & à bello discedite*. At length we have stumbled upon part of *Horace's* Meaning there, which is this, that some of the

Enemy's Ships retreated, either during the Engagement, or a little before; and lay hid somewhere in the Harbour. But now it is not altogether so plain, what can be the meaning of *Sinistrorsum*. Perhaps it may be a Sea-Term, or Way of Speaking among the Sailors; as much as if they had said, *Retrorsum inhibete*, like our, *To the Leeward*, or *Helm-a-Lee*. If we admit this, then we are got over all the Difficulties; and yet it is much safer to take *Sinistrorsum* in the common literal Sense; for as to that *Technical Phrase*, we cannot give the Reader any certainty about it. *Sinistrorsum cite* does therefore signify, when the Rowers had brought the Fleet about to the Left. Now with Regard to an Author, as he is writing at Rome, and taking a Prospect in his Imagination of the Place of Battle, the Shore of *Epirus*, and Promontory of *Actium*, lie to the Left. What think you then, if we interpret the whole Passage thus? That some of *Anthony's* Ships, being resolv'd to desert him, row'd backwards with the Stern foremost, and fled out of the Engagement to some Part that lay to the Left near *Actium*. The old *Scholiast* indeed, and some of the Moderns do explain *Sinistrorsum*, so as to signify the Coast towards *Alexandria* and

B

under-

18 Dr. B——'s NOTES. EPODE 9.

understand here the very Ships which had *Anthony* on Board; but this plainly contradicts what follows, and is strangely inconsistent; for *Horace* could not know at that time any Thing of *Anthony's* flying towards *Alexandria*, much less could have the News that *Anthony* at that very time absconded in the Port of *Alexandria*; for thus he goes on and says,

*Aut ille centum nobilem
Cretam urbibus
Ventis iturus non suis:
Exercitatus aut petit Syr-
tes Noto,
Aut fertur incerto mari.*

Either therefore I am mightily mistaken, or it is much better to understand this of Part of *Anthony's* Fleet, which declined the Engagement, and deserted him. You will say perhaps, *Who of the Historians makes mention of any such Matter?* Truly, not one of them that I know of; but then how many of them are lost? And who gives us any Account of this Revolt of the *Gallick Squadrons* in any remarkable manner, but only *Horace* here in this *Epode*. As for *Servius*, what he mentions of this Matter is all taken from our Author. It is enough for our Purpose, if the Words, which we are now discussing, do in a direct Course lead us to con-

sider such a Defection; for *Plutarch*, in the Life of *Anthony*, p. 1729. Ed. *Steph*, tells us, that just before the Battle of *Actium*, *Anthony's* Fleet behaved itself ill, and did not come in time to his Assistance. This seems as if they declined the Combat. As for what we meet with in two of the Books of *Crugnius*, *Sinistrorsum sita*, we need not trouble our Heads about it, and yet it is back'd by very great Vouchers; for *Crugnius* himself confesses, that those very Copies did at first hand write *Cita*, and thus we plainly find it in all mine, and those belonging to the other Critics, together with the old Editions.

(f) *Currus & intactas boves.* *Nick Heinsius* in the Margin of his Book says, Perhaps we ought to read *Intactas*; but the old Grammarian *Valerius Probus*, p. 1462. forbids this Alteration; he says, *hic & hac bos*, Genitivo *hujus bovis*. See *Intactas boves* in *Horace*. *Porphyrion* the Scholiast observes very well, *Intactas boves* signifies *untam'd*. He does not say this, as if the Sacrifice were intended to denote *Cæsar's* Conquest over a Woman; but the Feminine Gender *boves* renders the Versification much sweeter than the Masculine. We must also take Notice, that all the Manuscripts and old Editions say *Boves Intactas*.

(g) *Neque*

Dr. B—'s NOTES. EPODE 9. 19

(g) *Neque Africano.*] In the old *Venetian* and *Locherian* Editions, this Passage stands thus,

*Io triumphe, nec Jugurthino parem
Bello reportasti ducem.*

*Neque Africanum, cui super
Carthaginem
Virtus sepulchrum condidit.*

Thus too I find it in my Copies, and those of *Pulmannus*, *Bersmannus*, and *Torrentius*. I suppose *Aldus Minutius* was the first who introduced the other *Lectio*; and this was suffered to pass by *Lambin* and *Cruquius*, without taking any notice of it, or letting us know what the *Parchments* said to it; for I make no doubt but they found it otherwise in their Books. But now what does *Africano bello* signify? Was not *Jugurthinum*, the *Jugurthine War*, a War also in *Affrique*? If *Horace* had a mind to say any such thing, he should have called it the *Punick War*, and not the *African*; for this Name can never distinguish one from t'other. But for once allowing this, what then shall we do with *Cui*, to what must this refer? We must of Necessity join it with *Bello* in this Construction, and a more notorious Absurdity cannot

be imagined. We must therefore stand to the *Lectio*, as we find it in the *Parchments*; that is, *Augustus came home a greater General than Marius or Scipio Africanus*. In the mean time it is much questioned, and makes a mighty Squabble among the *Interpreters*, whether our Author here means *Scipio* the Uncle, or *Scipio* the Nephew; as also what should be the Meaning of those Words,

----- *Cui super Carthaginem*

Virtus sepulchrum condidit.

He who has time to spare, and a Genius for Dispute, may examine the different Opinions of both Sides: But let them mean which *Scipio* they please, I, for my part, do understand the Word quite otherwise than the rest of the *Interpreters*. Suppose you take the elder *Scipio*, then I explain it thus, For whom his Vertue, as it is celebrated by *Ennius* the Poet, has built a Tomb more noble than *Carthage* itself. But here you will say, how comes the Poem of *Ennius*, though it be in Praise of *Scipio*, to be called his Tomb? Why not, say I? For thus the *Iliad* of *Homer* is, in an Epigram, called, The Tomb of *Hector*. See *Antholog.*

tolog. 3. 14. And thus Statius calls Lucan's Pharsalia the Sepulchre of Pompey. Statius Silv. 2. 7. Thus Valerius Maximus calls one of Simonides's Poems the Sepulchre of a poor shipwreckt Stranger. Lib. 1. 7. So, by a Metaphor not unlike this, Monumentum, a Monument, often occurs in our Author. See Carm. 3. 30. Those Words in Statius are very remarkable, *Altius Pharo, melius & diuturnius quam*; for this same Pharos stands above Carthage. See Silius Italicus, concerning the very same Scipio. L. 4. But now if any Reader cannot reconcile this to his Fancy, then let us suppose, that this is meant of Scipio *Emilianus* the Nephew; and then, with very little Alteration, he may mend the Place thus, that is, if he will take my Advice;

*Neque Africanum, quo super Carthaginem
Virtus sepulchrum condidit.*

Here he makes Carthage itself to be the Sepulchre of Scipio, by a very elegant Metaphor, because he raised it, and lay'd it in Ruins. Thus Salamis is called the Sepulchre of Themistocles in an Epigram belonging to

Germanicus. Anthol. 3. 5. So in that on Parmenio, Europe and Asia are called the Sepulchre of Alexander the Great. Where, by the way, we must correct the Place; and instead of *αἰὶδῃ Canat*, we must read *ἐπεὶ Quarat*, Interroget. Lastly, after the very same manner, all Greece is called the Sepulchre of Eurypides. Anthol. 3. 25.

(b) *Et Chia vina aut Lesbia.*] In the old Copies belonging to Torrentius, and in my Galean, which is no inconsiderable Book, I find another Lesson; and if we assist it a little by Pointing the Place right, it will soon get the better of the vulgar;

Capaciores affer huc, puer, Cyphos:

Aut Chia vina aut Lesbia.

Aut quod fluentem nauseam coercet,

Mesire nobis Cæcubum.

Here we must construe it thus; Fill out some Chian, or some Lesbian, or some Cæcubian Wine; whereas according to the vulgar, we construe it thus, Bring hither some Chian or Lesbian Wine; or fill out some Cæcubian: Do you not plainly see, that the first of these two Lessons is much

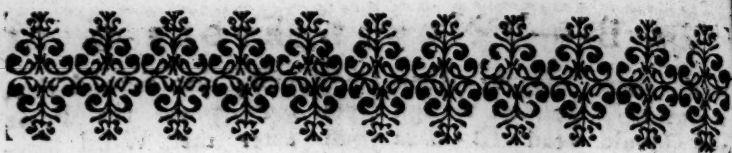
Dr. B—': NOTES. EPODE 9. 21

much more elegant than
the other? Besides, though
you should read *Et Chia*
vina, according to a Ma-
jority of the Copies, in
which that *Locution* may

be found; yet for all this,
you must place the Point
just after the Word *Scy-*
phes; and thus we find it
Pointed in the old *Venetian*
Edition.



EPODE



E P O D E X.

(a) **M**Ala soluta navis exit alite
Ferens olentem Maxium.

Ut horridis utrumque verberes latus,
Auster, memento fluctibus.

Niger rudentes Eurus, inverso mari,
Fractosque remos differat.

Insurgat Aquilo, quantus altis montibus

(b) Frangit trementes ilices.

Nec sidus atra nocte amicum apareat,

Qua tristis Orion cadit :

Quietire nec feratur equore

Quam Graja victorum manus ;

Cum Pallas usto vertit iram ab Ilío

In impiam Ajacis ratem.

O quantus instat navitis sudor tuis,

Tibique pallor luteus,

Et illa non virilis ejulatio,

Preces & aversum ad Jovem ;

(c) Ionius udo cum remugiens sinus

Noto carinam ruperit.

Opima quod si præda curvo litore

(d) Projecta mergos juveris ;

Libidinosus immolabitur caper,

Et agna tempestatibus.



E P O D E X.

WHEN filthy *Mævius* hoists his Sail,
 May all the luckless Pow'rs prevail;
 May all the Winds awake from Sleep,
 Muster that Day upon the Deep,
 And all at once attack his Ship.

Let all the *Eastern* Tempests reign,
 And the rough *South* invert the Main;
 Crack every Cable, break each Oar,
 And the loud *North* as fiercely roar,
 As when the Mountains feel his Pow'r.

Let no kind Lights, nor Moon appear,
 But black *Orion's* stormy Star;
 Let all the Billows rage and foam,
 Bespread with Horror and with Gloom,
 As when the *Greeks* were sailing Home.

When *Pallas*, cloy'd with *Trojan* Blood,
 Her own Victorious *Greeks* pursu'd;
 On *Ajax* who her Shrine prophan'd,
 On *Ajax* and his impious Band,
 Rain'd Terror with a vengeful Hand.

Let just such Winds and Waves pursue
 That Coxcomb *Mævius*, and his Crew;
 Whilst all his Ship-Mates toil and sweat,
 Let him look pale, his Heart-strings beat,
 And Female Shrieks the Gods intreat.

But neither Cries nor Pray'rs shall move
 The Tempests, or relentless *Fove*:
 The Winds shall bear his Bark away,
 Along the rough *Ionian* Bay,
 To Rocks and Shelves expos'd a Prey.

Then, when the Sea-Birds on the Shore
 His naked stinking Trunk devour,
 Soon as the Winds grow mild and tame,
 From me they may an Off'ring claim,
 A lustful Goat, or tender Lamb.

(a) MALA

(a) *MALA soluta navis exit alite.*] Here we find the Masculine Gender in *Marius Victorinus*, p. 1252.

Malo soluta navis exit alite.

But besides that all the Copies, and the two old *Schoolasts* agree together to read the Feminine Gender, thus also we find it quoted by *Servius* upon the 8th Eclogue of *Virgil*, and by *Diomed.* p. 482. as also by *Lactantius* upon *Statius Theb.* 1. 3. This Feminine Gender must therefore be retained, because it has so many good Vouchers and Authorities to back it: But yet the acute Grammarian seems to be quite besides himself, for the Augury would have been never the worse, though *ales* had been the Masculine. See this very Gender in *Epode* 16. for thus we plainly read it, from my *Queen's-College* Copy. See also *Catullus*, Epigram 62.

(b) *Frangit trementes ilices.*] *Plotius* the old Grammarian cites this Place in the following manner, p. 1647.

*Insurgat aquilo, quantus altis montibus
Fregit trementes ilices.*

It is certain, that the *Preterperfect Tenses* sound much sweeter than the Present every where among the Poets. See *Carm.* 4. 4. *Virgil*. But

now as for me, I like neither of the *Tenses*, because in the very next *Vers*, he says,

Fractosque remos differat.

Had I been in *Horace's* Stead, I should rather have used *verit*, *sternit*, or some such Word, than have been guilty of such a Piece of Tautology, as to repeat the same Expression over and over again so near together.

(c) *Ionius udo.*] This Passage stands thus in the *Loscherian*, and several other Editions,

*Ionius udo cum remugiens
finus*

Noto carinam ruperit.

There seems to be no great Difficulty in this Expression; *Ionius finus* is a very good Phrase. See *Propertius* 4. 6. *Servius* upon *Aeneid* 3. 211. tells us, that the *Ionian Bay* is very large, and extends from *Ion*ia to *Sicily*. *Udo* *Noto* is also a good Expression. See *Statius Silv.* 1. 6. See also what I say at large upon this Subject at *Carm.* 4. 5. v. 9. But now the *Venetian Edition* says, and to this *Cruquius* agrees, because he found it so in his *Blandinian Copies*,

*Ionius udo cum remugiens
finus*

Notus carinam ruperit.

But

But a more cold insipid Expression did I never see in all my Life-time; for what can be the Meaning of *Ionius notus*? Who ever apply'd this *Epithet* to *Notus*? Besides if there were the greatest Reason in the World to call the *Notus*, *Ionius*, at other times, yet it would be ridiculous now; for *Mævinus* was at that very time sailing on the *Ionian Sea*: Thus the *Boreas* is called *Threicius*, but not by Persons Resident in *Thrace*; and the *Notus* is styled *Libycus*, but not by the *Africans*; this is more properly said by those who lived between *Libya* and the Countries to the *Southward*. But then after all, what can be the Sense of *Udo sinu*? Say they, he means the hollow of the Sails. What? Had our Author here mention'd the least Syllable about Sails, whence we might take the hint, and suppose some such Word here to be understood? *Claudian*, as I shall by and by quote, does indeed say,

*Ionium tegitur velis, ventique laborant
Tot curvare sinus.*

But all this is trifling; the other *Lectio* is much more tolerable,

*Ionius udo cum remugiens
sinus
Noto carinam ruperit.*

This *Torrentius* found in four of his Books, and agreed to; and in this he has been since followed by *Janus Ruigerius*, and the most erudite *Baxter*. Here then we must construe it thus, *When the Ionian Sea, whose moist Bay makes such a Roaring, shall join Forces with the South-Wind, and tear his Sails. Ionius*, say they, stands by itself here, and signifies the *Ionian Sea*; thus the *Greeks* say *ὁ Ἰωνίος*. Now what they say of the *Greeks* is very true; for both in Verse and Prose they do use the *Masculine Adjective* upon this Occasion, leaving *ἰωνός* to be understood. But now the *Latins* are more inclined to use the *Neuter Gender*, because *Mare* is understood. See *Ovid* speaking of *Ceres*, *Fastor.* 4. 565. *Lucan* 6. 27. *Claudian* 14. *Conf. Honorii* v. 109. *Id.* 1. *Stilich.* v. 174. As to that Quotation which they produce out of *Juvenal*, *Sat.* 6. 92.

Tyrrhenos igitur fluctus, lateque sonantem Ionium.

Either it is incorrect, and ought to be mended thus, *Lateque sonorum*; or else it borrows the Substantive *fluctum* from the preceding Verse, or is a Phrase so little in use, and so great a Rarity, that we must not be too rash in fixing it upon *Horace*. Besides, there is another very great Inconvenience, and most intolerable

intolerable Flaw in this *Verse*; for in this Expression *Remugiens finu noto*, the two *Ablative Cases* coming so near one another do quite turn one's Stomach; for that *Noto* ought to be understood here in the *Ablative Case*, is very plain from what we have remarked at *Carm.* 3. 10. v. 7. The other *Lectio* ought therefore by all means to be retained, and it is so good a one, that *Momus* himself cannot find fault with it. This is the only *Lectio* that all my Books with one Consent will stand to; only in the *Peter-House Copy*, some foolish *Emendator*, I know not who, has interlin'd a *Lectio*, which not one of the *Muses* will thank him for;

*Ionio udus cum remugiens
finu
Notus carinam ruperit.*

(d) *Porrecta mergos juveris.*] We already know by Experience, that whenever this same Word *Porrecta* comes in the way of our rascally *Librarians*, they are sure to blunder at it. See what we say to this, *Carm.* 3. 10. v. 3. Here you see they are harping upon the same String, and as much out as they were before; for though they should all reclaim full Mouth against you, yet still I would have you read, and upon my Head light the Blame,

*Optima quod si prada curvo
litore*

Projecta mergos juveris.

For, in the Name of Wonder, what can *porrecta* here signify? The Modern Interpreters say nothing to this; but then here comes an old Fellow, who undertakes to make it out very cleverly; *porrecta*, says he, is the same with *extenta*, extended. See *Virgil*

Quaque jacent medium Rhodope porrecta sub axem.

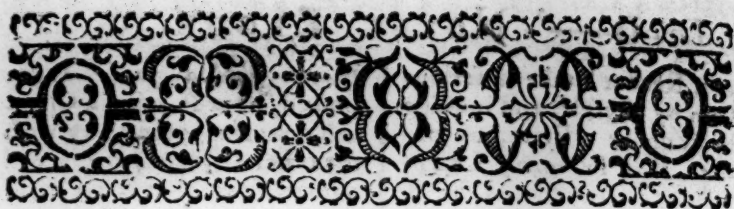
What a self-conceited Dotard is this! Prithce tell me, old Fellow! why the Sea-Gulls should be so very much concerned, whether the Carcass of *Mævius* lay extended, or quite double, like a Man ty'd Neck and Heels? I suppose let it lie how it would, they might very easily make their way into his Guts, and sup very comfortably on them. But as I have already observ'd, without all manner of scruple, *Horace* wrote *projecta litore prada* with his own Hand; that is, a Carcass exposed, not bury'd. See *Epoë* 6. *Statius Theb.* 12. 749. *Lucan* 3. 890. *Id.* 5. 223. *Ovid Epist.* *Phyllidis.* *Propertius* 1. 22. *Statius Theb.* 12. 328. *Lucan* 6. 625. *Id.* 7. 565. *Cicero Tuscul.* 1. 23. *Id. de Divinat.* 1. 27. *Ibid.* 2. 69. *Quintilian Declamat* 6. *Seneca Epist.* 92. Do thou then, O cour-
teous

Dr. B——'s NOTES. EPODE 10. 27

teous Reader! take a serious Turn by thyself, and indulge thy Wonder a little, to consider, that so many Learned Interpreters should be so strangely out in a Matter so plain and notorious. But besides, all my Books, not one excepted, do agree to write *Juverit*; and thus *Torrentius*, and the other Critics found it in their Books; and so also say the old Editions. *Lambin* is the only Witness on the other Side, and if you have Faith enough to believe him, he says he found *Juveris* in eight of his Copies. But be that as it will; this is a true *Lectio*, and agrees with a Copy belonging to *Barthius*, see *Adversar.* 37. 15. This also is confirmed by the Annotator upon *Cruquius*; *juveris*, says he, that is *paveris*,

If you should feed. I am amaz'd, that so good a Critic as *Torrentius* could away with the other *Lectio*; for he did not consider, that if we read *juverit*, then it would be very uncertain, how we explain'd this Place, whether *Horace* meant, that *Mævius* was to be devoured by Sea-Gulls, or some one of his Fellow-Sailors, or all his Ship's-Crew. This ambiguous Construction must therefore be removed; and what could we look for from our blundering *Librarians*, but that they should be, as they always are, in the wrong, and so foist in *juverit* here, which agreed very well with the Law and Custom of speaking good *Latin*, according to their shallow Capacities, and ridiculous Notions of the *syn-taxis*?





EPODE XI. *Ad PETTIUM.*

(a) **P**etti, nihil me, sicut antea, juvat
Scribere versiculos, (b) amore percussum
gravi ;

Amore, qui me, præter omnes, expetit

(c) *Mollibus in pueris aut in puellis urere.*

Hic tertius December, ex quo defisti

Inachia furere, silvis honorem decutit.

(d) *Heu me, per urbem (nam pudet tanti mali)*

Fabula quanta fui ! (e) conviviorum ut pœnitet,

In quæis amantem & languor & silentium

Arguit, & latere petitus imò spiritus.

Contrane lucrum nil valere candidum

Pauperis ingenium, querebar, applorans tibi ;

Simul calentis inverecondus deus

Fervidiore mero arcana promorat loco.

Quod si meis inastuet præcordiis

Libera bilis, ut hæc ingrata ventis dividat

Fomenta, vulnus nil malum levantia ;

Desinet imparibus certare summotus pudor.

Ubi hæc severus te palam laudaveram ;

Fusus abire domum, ferebar incerto pede

Ad non amicos, heu, mihi postes, & heu

Limina dura ; quibus lumbos & infregi latus.

Nunc, glorientis quamlibet mulierculam

(f) *Vincere mollitie, amor Lycisci me tenet :*

Unde

EPODE XI. To PETTUS.

Since Love possess'd my feeble Heart,
 I've quite forsok my *Lyrick* Art :
 No Breast like mine is rack'd with Pains,
 Where all the wanton Tyrant reigns ;
 New Beauties still my Soul inflame,
 Some lovely Boy, or gentle Dame.
 But three Years since, *Inachia's* Eyes
 Did my unguarded Heart surprize :
 With Shame my amorous Guilt I own,
 How was I rally'd by the Town ?
 Of all those Hours I now repent,
 In Feasting and in Revels spent ;
 When Silence, Languishments, and Sighs,
 Which from the heaving Bosom rise,
 Betray the Lover's secret Pain.
 How often did I then complain,
 That Truth and Vertue were despis'd,
 And only Wealthy Coxcombs priz'd ?
 Soon as the God, the generous Bowl,
 Unlock'd the Secrets of my Soul,
 How would I in my Rage protest !
 Resolve to ease my tortur'd Breast !
 Let Winds and Waves my Hopes confound,
 That sooth'd, but could not heal the Wound !
 No more I will ambitious prove,
 But on my Equals fix my Love ;
 Thus I could dare, and boast with you,
 Yet when we part, and bid adieu,
 My stubborn Feet unheeded stray,
 And wander the forbidden Way :
 There at her cruel Door complain,
 And turn my restless Sides with Pain.
 But now *Lyciscus*, lovely Boy,
 Soft as a Maid, is all my Joy ;

Unde expedire non amicorum queant

Libera consilia, nec contumelia graves ;

Sed alius ardor, aut puella candida,

Aut teretis pueri longam renodantis comam.

Dr. B—'s NOTES. EPODE II.

(a) *PETTI.*] That learned

Critick *Lambin*, a Fellow who has been a very good Friend to *Horace* upon other Occasions, is in this *Epode* guilty of a most intolerable and most flagitious Blunder: For before his Time the *Verses* ran in the following Order,

Petti, nihil me, sicut antea,
juvat

Scribere versiculos, amore per-
culsum gravi.

And just so did the Lines in the 13th *Epode*;

Horrida tempestas calum con-
traxit, & imbres

Nivesque deducunt Fovem,
nunc mare nunc Siliua.

But now comes *Lambin* the very first Man; and, as he himself tells us, being partly moved by the Authority of *Buchanan*, and partly drawn aside to follow some old *Copies*, he falls foul upon every other *Verse*, and very fairly cuts them in Two, thus;

Scribere versiculos,
Amore perculsum gravi :

And thus, *Epode* the 13th,

Nivesque deducunt Fovem,
Nunc mare, nunc Siliua.

From him therefore this ill Custom took its Rise, and corrupted all the following *Editions*. How could the poor *Apulian* Muses forbear crying at so pitiful and lamentable a Sight? As to the Matter in Question, I shall discuss that by and by: In the mean time, when honest *Lambin* would bite us with a Story about his old *Copies*, he is strangely out. I thoroughly sneak him, and he must stay till to-morrow before I believe him. For how comes he to say some Books, certain Books? Why does he talk so loosely, and at random? He stammers and falters, and talks like a Fellow who is going to tell a Lye. Why does he not reckon every Book by its Name, as he used to do the *Firmian*, or *Vatican* Copy? I am sure, in my Books every other *Verse* is whole, and not maimed or cut in sunder, as he pretends they should be; and thus all

The EPODES of HORACE. 31

for whom such Torments I endure,
Nor Jest, nor grave Advice can cure;
No Remedy the Pain remove,
But such another Fitt of Love;
A gentle Nymph, or Youth as fair,
Who rolls in Curls his flowing Hair.

the Criticks, except Lambin, found it in their Copies. Thus say the Lofcherian and old Venetian Editions. Thus we find it quoted by the old Gramarians, and attested by the Scholiasts. The Rubrick belonging to the Leyden and Grævian Copies, say thus; 1. Ternarius Iambus. 2. Quadratus compositus à dactylo in Iambum. Acron speaks to the same Purpose: The first Verse is a Ternarian Iambick; the second a Dactyllick and Iambick Penthemimer: Others say the first is a Ternarian Iambick, and the second of a Quadrate Measure, consisting of a Dactyl and an Iambick. The Queen's-College Rubrick upon Epode 13, says; 1. Ternarius Epicus. 2. Quadratus a Iambo in Dactylon: But the very same Rubrick upon the Epode now before us, speaks differently thus; Metrum primo versu Iambicus Ternarius. Secundus e longa Iambicus scanditur ita,

Scribere | versicu | los | amo |
re per | culsum | gravi |

Where instead of E longa Iambicus, which is Nonsense,

we must read Elegiambicus; which Word Cruquius found in his Copies, and it signifies compounded of an Elegiack Verse and an Iambick. We read of the Elegiambus, and vice versa, the Iambelegus in Marius Victorinus, p. 2592. 'Ιαμβελεγος may be seen in Hephæstion, p. 51. But now what Quadratus means, as we find it in Acron and the other Rubricks, is, I suppose, not understood by everybody. I affirm it to be a Corruption of a Greek Word, spoiled in Transcribing by the Latin Librarians, which Word is this, ΑΣΤΥΝΑΡΤΗΤΟΣ: For Cruquius found Συναρτητῶς in his Blandinian Copies, but knew not what to make of it: But both here, and in the other place, we ought to write 'Ασυνάρτητος; and what this means I shall now unfold to you, and at the same time let you into the Secret of this whole Epode. In the Infancy of Poetry all Verses kept strictly to their own simple Measure, as the Heroick to the Dactyl, and the Trochæick and Iambick to their proper Feet; unless where the Spondee, which was common

to all of them, interpos'd, in order, as our Author observes, to make the *Verse* fall with a more grave and solemn Cadence upon the Ear. After this, when the Poets began to fly out, and give their Minds to Variety, they took certain *Cola*, or Parts of the *Heroick Verse*, and tack'd them to other *Cola*, or Parts of the *Trochaick* and *Iambick*, and so *vice versa*; and out of these, so tack'd together, they formed complete *Verses*, which gave Rise to a vast Number of Numbers, and great Variety in *Metre*. These Numbers the *Greeks*, who were the Inventors, called *Ἀσυναρτήτους*, or *Inconnexi*; because one *Colon* of one Sort can never be connected or incorporated with a *Colon* of another Sort, tho' both of them may serve to make the Conclusion of a *Verse*. These *Asynarticks* were so numerous, that *Hephestion* the *Scholiast*, p. 52. and *Marius Victorinus*, p. 2552. reckon 64 several Sorts of them. Of this Measure *Archilocus* was the Author and Inventor. So says *Hephestion*, p. 48. where he gives us distinct Instances of the several Kinds; but I shall content myself to mention only those which *Horace* has been pleased to imitate. One Sort, he tells us, consists of a *Dactylic Tetrapode* and an *Ithyphallick*; that is, the first *Colon* is an *Heroick Tetrametre*; and the last, three *Trochaicks*. Of this Sort we find

in *Archilochus*; and this *Horace* has thought fit to follow only once, at *Carm.* 1. 4.

*Solvitur acris hyems grata
vice | veris & Favoni.*

Here *Cruquius* once more produces *συναρτήτως* for *ἀσυναρτήτως*, and like a Blockhead, after giving us this Blunder out of his *Blandinian Copies*, makes the two *cola* into two Verses thus,

*Solvitur acris hyems grata
vice veris & Favoni;*

Which is the very same Mistake that we here charge upon *Lambin* in these *Epodes*; whereas it is the very Essence and Definition of an *Asynartick*, that it joins two *Cola* in one *Verse*. See p. 48. The second Sort of *Asynarticks*, invented by *Archilochus*, consists of a *Dactylic Penthememer*, and an *Iambick Dimeter Acatalectic*; that is, the first *Colon* is Part of an *Elegiack*, and the second, part of an *Iambick*. *Horace* conforms to this Sort of Meter but once, and that is here in this *Epode*;

*Scribere versiculos | amore
perculsum gravi.*

A third Sort of *Asynarticks*, of which *Hephestion* gives us no Instance from *Archilochus*, is that in the 13th *Epode*, where the former Order is inverted; the *Iambick Colon*

turns

first, and the *Elegiack* follows; thus,

*Nivesque deducunt Fovem
nunc mare nunc silva.
Occasionem de die | dumque
virent genua.*

You can never know at this time of day whether *Horace* were the Author of this Sort of Measure; or whether he took it from *Archilochus*; for we are not so happy as to have the Works of *Archilochus* delivered down to us. If you believe *Attilius Fortunatianus*, *Horace* did really invent it; for at p. 2684. he says thus; All Numbers are varied, either by Permutation, as,

*Occasionem de die | dumque
virent genua.*

For when *Archilochus* had joined Part of an Heroick with Part of an Iambick, so that the Heroick ran foremost, thus,

*Scribere versiculos | amore
perculsum gravi.*

Horace inverted this Measure, and placed the Iambick first, and left the Heroick to follow as thus,

*Occasionem de die | dumque
virent genua.*

He speaks to much the same Purpose at Page 2699. But now I suppose we had much rather give Credit to *Horace*,

when he himself tells us plainly, that he was afraid to alter any of the received Measures. See *Epist.* 2. 19.

----- *Numeros animosque
secutus*

Archilochi.

--- *Timui mutare modos.*

Besides, *Diomed* calls this very Verse an *Archilochick* Measure. See p. 515. And so does the *Blandinian Scholiast* in *Cruquius*, where he speaks of the different Measures, at the latter End of the Book. Be this as it will, I suppose, by this time, you are fully satisfied by the Evidence which I have produced, that both in this and the 13th *Epode*, every other Verse is an *Asunartetick* consisting of two *Cola*, and that these two *Cola* ought to conclude and make up one single Verse, and not be torn and divided into Two, as *Lambin* would have it. All the *Gramarians* join with me, and sing the very same Tune. See *Diomed*, p. 511. and 528. *Marius Victorinus*, p. 259. 2619. 2622. And *Attilius Fortunatianus*, p. 2706. Thus the Author of that Poem upon *Pasiphae*, extant in *Pithaeus*, and the *Blandinian Scholiast*, where he treats of the various Sorts of Metre, which elegantly comprehends all the *Horatian* Numbers, has given us Instances of both these *Asunarteticks* in two different Verses,

Cecre-

34 Dr. B——'s NOTES. EPODE II.

Cecropides juvenis | quem per-
culit fractum manu.
Filo resolvens Cnossæ | tristia
testa domus.

Lastly, *Terentianus Maurus*, that most elegant Writer upon Numbers and Metre, at the End of his Dissertation, bears his Testimony twice, that one *Verse* consists of two *Cola*. This Passage, where he speaks of our Author, is very well worth your looking after, on account of the singular Elegance and Authority of the Writer. How now, gentle Reader? do you not plainly perceive the great Ignorance of those Fellows, who for a Century last past have suffered *Lambin* to lead them by the Nose, and to foist this horrid Blunder into all their Editions. As to what *Torrentius* pleads, that if two *Cola* are included in one *Verse*, then *Horace* has done very ill to make a short *Syllable* sometimes long, and to omit cutting off one *Vowel* before another, as in these Instances;

Arguit & latere | petitus
imo spiritus.

Fervidiore mero | arcana
promorat loco.

Levare divs pectora | sol-
licitudinibus.

This Objection plainly proves that he did not comprehend the true Nature of the *Asynartetic* Measure; for *Hephæstion*, a great Master of

Numbers, very elegantly shews us, that the last *Syllable* of the first *Colon* is as much common, as if it concluded a complete *Hexameter* or *Iambick*, when he produces an Instance to prove, that *Archilochus* in one of his *Asynartetic*s, made use of a *Cretick Foot* instead of a *Dactyl*; and yet in those very Verses in *Archilochus*, as well as these here in *Horace*, the two *Cola* unite, and make but one single Line.

(b) *Amore percussus gravi.*
The Edition of *Locher*, and the *Venetian* dated anno 1490, say *percussus*; but the old *Venetian* reads *perculsum*; and this afterwards came in Vogue, and was the vulgar Reading. The Manuscripts are divided; my oldest Copies say *perculsum*; but the *Peter-House*, and the Copy belonging to the *Royal Society*, side with the *Locherian* Edition; and thus *Torrentius* found it in three of his Books, one of which he pretends was his best. The other Interpreters say not one Word to the matter; not that they found *perculsum* in all their Copies, don't be such a Fool as to believe that; but either they were careless in perusing them, or else did not think the other *Lesson* worth their Notice. Those Puppies the *Librarians* are always confounding these two Words one with another, as several Learned Critics have observed in the *Parchment Copies* of *Virgil*, *Ovid* and *Lucretius*.

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percutiens. The Grammarians do also vary in quoting this Passage; *Diomed* reads *perculsum* at p. 527, and *perculsum* at p. 511. So does *Marius Victorinus*, p. 2549, 2619, 2622. And *Attilius Fortunatianus*, p. 2684, 2699. Which then of these two shall we choose? Both of them are supported by equal Authority; and both of them are so well fitted to the Sense here, that he must be a nice Judge of Phrases indeed, who can tell which is the finest and most Elegant. If you believe *Agratius* and *Medea*, *perculsus* is proper when you speak of the Body, and *perculus* when you are speaking of the Mind; the little Children and Boys at play were heretofore taught to make this Difference; and hence I suppose it was, that those Wirlings the Librarians inserted *perculsum* here, and every where else, when the Author speaks of the Body; but this is a foolish Nicety, not minded by any but your Twopenny Pedagogues; for these Words are apply'd to both; to the Body properly, and to the Mind metaphorically; only *percellere* signifies something stronger than *percutere*, and seems to mean so forcible a Blow, as to knock down or overturn. See *Terence Eunuch* 2. 3. *Cato apud Gellium* 2. 22. *Virgil Æn.* 2. v. 374. *Perculus* is therefore the most proper Word to describe any

Thing strong or violent, as *perculus terrore, metu, formidine, clade, ruinâ, damno, discordiis*, are Phrases that often occur. On the contrary, *perculsus* is proper where any Thing is not so violently affected, that is, where the Mind is only touch'd or lightly smitten, not put into a dreadful Consternation, or quite besides itself. Thus at *Epode* 7. *Horace* says,

Mentesque percussæ stupent;

Which is right; and yet even here, the *Battelian* Copy says *perculsa*; the same *Lectio* is also good in this Place,

--- *Amore percussum gravi.*

See *Virgil* on the *Muses*, *Geor.* 2. 476. *Id. Æneid.* 9. 197. *Percussus* is the Word in both Places according to the Edition of the most accurate *Nick Heinsius*; which is also confirm'd by the old *Pierian* Copies; though the vulgar Reading be *perculus*. See also *Statius*, *Theb.* 4. 260. *Lucretius* 1. 921. *Horace*, *Carm.* 4. 5. *Lucretius* 5. 1074. *Ennius* in *Medea*. *Lucretius* 4. 1041. *Virgil*, *Æneid.* 4. 1.

(c) *Mollibus in pueris*.] I do not like this same *In pueris in puellis*, where the Preposition being repeated, looks like an idle foolish Interpolation. I suppose, *Horace's* own Hand-writing was,

Mollibus

*Mollibus aut pueris, aut
in puellis.*

Our sawcy *Librarians* made this Alteration, because they thought there was some Want of a *Preposition* in the former Clause; but I have already made it appear at *Carm. 3. 25.* that the *Preposition* does best to keep out of the way.

(d) *Hæu me! per urbem.*] *Theodore Marcilius* corrected this Place, and wrote *hæu mi*, or *hæu mihi*: And he did it, I suppose, because there is much such another *Phrase* in *Plautus* some-where in his Works. However I will not suffer any Alteration to be made here. See this Expression in *Terence*, And 4. 1. *Seneca* in *Troad. 681.* *Id.* in *Herc. Æte. v. 1761.* *Id.* in *Octav. v. 32.* And yet the *Greeks* use the *Dative Case*, and say *ἡμῶν*.

(e) *Conviviorum & pœnitet.*] This Particle *Et* is wanting in the *Magdalen-College Copy*, but in some

of the Books belonging to *Lambin*, it takes its Station just before *Conviviorum*. *Plotius* the old *Grammarians*, *P. 2662*, reads this Passage thus *conviviorum pœnitet*. But now we revive this Sentence, low as it is, and in a languishing Condition, and set it once more upon its Legs, by altering only one Letter, thus,

Conviviorum ut pœnitet.

'Tis impossible for you to believe that *Horace* wrote otherwise with his own Hand, tho' a hundred *Librarians* should swear it.

(f) *Vincere mollitiâ amor.*] So say all the Editions but my *Zulichemian*, and, as it should seem, my *Grævian* at first hand, say *Mollitiæ*; this Lesson we admit, to avoid that monstrous bawling Repetition of *A A*. Thus at *Serm. 2. 2.* he says *Mollitiem*, and not *Mollitiâ*.



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